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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE BURLINGTON MAGAZINE.

Mr. James B. Townsend, 15 and 17 East 40th Street, is the American publisher for the Burlington Magazine and copies of the March number can be had from him.

PITTSBURGH JURY SYSTEM.

And now, following the "Invited" and Jury system controversy, aroused by the recent Pa. Academy exhibition, comes the question of the advantage or disadvantage of a virtually permanent Jury, which the Pittsburgh Carnegie Institute art officials have adopted for their annual display. We give space to an interesting letter on the subject from Pittsburgh this week.

Whether or not the writer's arguments are sound we leave to the judgment of our artist exhibiting readers, from whom we will be pleased to hear, preferring to preserve ourselves, as in the Philadelphia controversy, a judicial attitude.

IS MODERNIST ART POPULAR?

The many, for the most part, younger American artists, who are following

the so-called "Modernist" art movement of Europe, in its various subdivisions of "Futurism," "Cubism," "Neo-Impressionism," etc., and those of their fellows, who are hesitating whether or not to throw their teachings and the canons of art, as they have learned them, to the winds, and follow them—profess to be much encouraged by the fact that no less than five exhibitions of "Modernist" art were in progress in New York alone, in one recent week, and that recently at the Montross Gallery nineteen pictures were sold.

While we are averse to even attempting the discouragement of artists who are sincere in their beliefs, we cannot share the opinion of the advanced younger painters and sculptors, who spell success for the new art, from the incidents above given.

We fear that an abnormally dull art business season, and the desire and hope to attract visitors and custom to the dealers' galleries by offering what is still a novelty to the art public, had most to do with attendance at and sales from the recent and current "modernist" art displays.

The new art movement is not yet "marching," as the French say, in this country.

CORRESPONDENCE.

Brandus on Art "Experts."

To the Editor AMERICAN ART NEWS.

Dear Sir:

The great difference between "Augurs" and "Art Experts" is that while "Augurs" in Rome could not meet without laughing, "Art Experts" cannot meet without squabbling. When a picture without a pedigree is submitted to an art "expert" he will rarely admit that it is painted by the artist you think it was, and never knows by which artist it was really painted. They easily recognize that the painting is by Rembrandt, by Botticelli, by Frans Hals, Holbein, Van Dyck, or other great master when a full pedigree allows them to trace their works to its first origin. Without said pedigree art "experts" simply state, as a rule, of what school the picture belongs to and are usually incapable of stating the name of the artist.

This reminds me that a few years ago I sold a pastoral scene painted by Huet, therefore of the school of Boucher, and the American banker who bought it, wanting to be assured that the picture was really painted by Huet, sent it to be examined by one of the leading art "experts" on 18th century French school in Paris, who answered, "The picture is not by Huet, but is of the French school." The banker answered him, "Thanks for your information, but any child ten years old knows that it is not of the Dutch school, and that does not tell me who painted the picture."

It can be said with due deference to art "experts" that they have only studied the works of the leading masters of each school and not those of their disciples. In the Guild of St. Luke in Holland, in the 17th century, 610 artists painted almost alike, but only the names of a few of them have reached our generation although their paintings, which number hundreds or thousands of works are still in existence and it is only a matter of choice and of opinion, but surely not of knowledge, that makes an "expert" decide by comparison with well known works in public museums. But if the author of any painting has no work of his exhibited in a museum the "experts" cannot tell you who the picture is by. After all, few collectors buy the art, they simply buy the name.

It is Mr. Curtis, I believe, in his book on Velasquez who said: "Without faith a piece of the true Cross is but a bit of wood." "The slightest doubt destroys all value in the eyes of a picture buyer." "They regard a picture as they would an autograph of a famous man, not so much for the beauty of the work itself as because it is the true work of the person to whom it is attributed; they prefer a poor picture by Raphael to a good one by Giulio Romano."

I will add that a great portrait by Ferdinand Bol has more artistic value than an inferior early work by Rembrandt, painted when he was hardly 24 years of age, and still the latter will bring many times more than a masterpiece by Ferdinand Bol.

Edward Brandus.

N. Y. Mar. 31, 1914.

Invited vs. Jury Method.

Editor AMERICAN ART NEWS.

Dear Sir:

I have followed with great interest the agitation caused by the injustice of the methods attributed to the Penna. Academy in matter of "Invited" (works exempt from jury action) and "Submitted" (works subject to the vote of the jury).

The reply of Mr. Myer to Mr. Vezin's question No. 2 is not entirely satisfactory, and perhaps Mr. Myer may favor us with additional information.

May I ask if it be not true that certain pictures are invited, subject, I understand, to the acceptance by the jury, but the fact that they have been invited sets them apart and the jury's action in accepting same is merely a formality; that these pictures are known to the jury as a privileged lot, and that the jury by custom accepts them as a whole or if in detail the jury is lenient? In other words, they are not mixed with the mass of works submitted, neither are they unknown to the jury.

Whether I receive a reply or not, it is evident that Mr. Myer wishes to convey the idea that the pictures are all equally and fairly judged and that there is not a privileged class.

On April thirteenth, the jury for the International Exhibition will meet at the Carnegie Institute, Pittsburgh, Pa. As in former years, so also this year, we will behold an International Jury deliberating on the admittance of a limited number of pictures from the "uninvited" artists, and take no action on another lot of pictures called "invited" pictures, except in the matter of giving awards. About 350 pictures will be hung in the exhibition. Over one-half or more probably three-fourths of these pictures are "invited" and not subject to the jury's action.

The artists and the public have the impression that this is a competitive show with equal rights before the jury. No privileged or invited pictures.

Is it not time that some action is taken against this injustice? I enclose an article which I hope will be of interest to your readers.

The Pittsburgh Jury.

Announcement has been made of the names of those who will make up the jury for the next international exhibition of paintings at Carnegie Institute, to open in late April. These are the men who have the responsibility of selecting which canvases out of the number submitted will be revealed to the public, and they are also to choose six or seven for prizes of money or for honorable mention. Theoretically, they are to arrange a representative showing of whatever is best in the artistic output of the whole world in the last 12 months or more.

There is no clearer or more convenient way of showing how completely we have succumbed to the domination of a little circle of judges than by examining the juries in 1907—in which year the present régime appears to have commenced. It will require the use of some figures and statistics, but as they are so eloquent, and as the subject is so serious, it is worth while to persevere.

Ruled by Old Standards.

That year was a good one, for six of the jurors had not served for some time. There has been none like it since. The three following years each brought only two new men, representing fresh points of view; 1911 brought three; 1912 brought one; 1913 gave three; and this year again there are only two, for seven of the judges (including the chairman) sat last year, and two others were here recently. During these eight years there were 10 times that many places on the jury to be filled by ballot, but these 80 places have been filled by only 35 different men. The old standards and prejudices always were overwhelming in the majority.

This looks bad enough, but the figures can be brought still closer. We shall now include the chairman of the jury in the computation—for though he serves by virtue of his position here as director of fine arts—he is only the more influential by that reason. This brings the complete number of places on the jury up to 88 in the period of which we are speaking, and of these 40 have been monopolized by six men. Other jurors could come and go, could agree or disagree, but these six certainly would dominate and control the situation.

Opinions of Other Critics.

These six men are all on this year's jury, which will make eight successive appearances for Mr. Chase, as well as for Mr. Beatty, seven appearances for Mr. Schofield, six for both Mr. Alexander and Mr. Davis, and five for Mr. Lathrop. Even if these men had prepared exhibitions of the brilliant and virile kind which our resources make possible, they should not be allowed to settle down in this way, lest we miss something another set of men would be more quick to recognize. But they have not given exhibitions of this kind.

Nor can we hope for anything better in the one to open next month, since eight of the 11 men deliberating on the paintings are the same as last year. Nor can one hope for anything better at any future time, until the dead weight of this incubus of taste be removed.

This would be no difficult matter. The management need only leave the names of painters who have served recently off the ballot, or the board of trustees need only make a rule that no person shall serve more than once in, say, five years. The remedy is simple and our exhibitions will not take the place they should have in the art world, nor truly fulfill the educational mission they are supposed to fulfill, nor repay the enormous sums spent on them, until this is done.

A Pittsburgh Subscriber.
Pittsburgh, Mar. 29, 1914.

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"IS IT" by Domenichino? (No. 22)

Editor AMERICAN ART NEWS.

The enclosed photo. is of a portrait supposedly by Domenichino, which bears considerable evidence of his brush, but unfortunately, I have no authenticated documents to prove this. Possibly some of your readers could tell me something of the work.

J. H. J.
Danville, N. Y., Mar. 22.

OBITUARY.

Sir Hubert von Herkomer, R. A.

A decidedly remarkable personality, and an artist of first rank, was Sir Hubert von Herkomer, R. A., who died in England at the age of 64 on Tuesday last. The son of a Bavarian wood-carver and joiner who formed the picturesque subject of one of his best portraits, Sir Hubert was born in Waal on May 26, 1849. When he was only two, the family came to this country, returning six years later to settle at Southampton, England, the father cleaning and framing pictures and the mother teaching music. After young Hubert began to add to the family store by playing the piano, it was decided that his inclination for the pictorial arts justified his studying to be a painter. Finally, the family moved to Munich where the father had orders for carving and the young scholar began to study under Professor Echter at the Academy.

He had already, when fourteen, carried off a medal. When the family returned to England the young artist entered the art school at South Kensington, and partly supported himself by playing the zither and soon by drawing for the "Graphic." In 1870 his picture "Hoing" held the place of honor at the Dudley Gallery; at the Royal Academy in 1873 appeared his first notable work, "After the Toil of the Day," and in 1874, "The Last Muster," a picture of Chelsea pensiveness, which made his fame and sold for \$6,000, winning also a gold medal at the Paris Exposition in 1878. In 1882 appeared at the Royal Academy, the portrait of Archibald Forbes, and after that a long series of successful portraits, some painted on a visit to this city and Boston in 1886, and including Wagner, Ruskin, Tennyson, Stanley and Miss Catherine Grant, the "Lady in White." He was elected to the Royal Academy in 1890, was Slade professor at Oxford and became professor of painting at the Academy in 1889.

W. C. Oastler.

William Churchill Oastler, engineer, collector and connoisseur of Japanese and Chinese porcelain, died Mar. 30 of heart disease at his home. His collection of porcelain is said to be one of the finest and most comprehensive in America.

HUNTINGTON'S LINCOLNIANA.

Mr. Henry E. Huntington has begun a collection of Lincolniana by purchasing from George D. Smith the Ward Hill Lamont documents for \$50,000. Mr. Lamont was Lincoln's law partner and Mr. Smith bought the Lincoln relics from the former's daughter, Dorothy Lamont Teillard.